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G. SCHIRMER, Inc.

New York

# Witches' Dance

## Hexentanz

E. A. MacDowell. Op. 17, No. 2

Presto (♩ = 126)

Piano

The musical score is written for piano in 3/8 time. It consists of five systems of music. The first system includes the tempo marking "Presto (♩ = 126)" and the dynamic "pp leggiero". The second system includes the dynamic "p". The third system includes the dynamic "pp leggiero". The fourth system includes the dynamic "cresc.". The fifth system includes the dynamic "cresc.". The score features various musical notations including treble and bass staves, notes, rests, and fingerings.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and articulation marks.

- System 1:** Treble clef has a melodic line with eighth notes. Bass clef has a bass line with notes and rests. Dynamics include *staccato* and *simile*.
- System 2:** Treble clef continues the melodic line. Bass clef has a bass line with notes and rests. Dynamics include *mf* and *sempre*.
- System 3:** Treble clef continues the melodic line. Bass clef has a bass line with notes and rests. Dynamics include *cresc.*, *f*, and *ff*.
- System 4:** Treble clef has a melodic line with slurs. Bass clef has a bass line with notes and rests. Dynamics include *pp leggieriss.* and *ten.*.
- System 5:** Treble clef has a melodic line with slurs. Bass clef has a bass line with notes and rests. Dynamics include *staccato*, *ten.*, *poco a poco*, and *cresc. ten.*.
- System 6:** Treble clef has a melodic line with slurs. Bass clef has a bass line with notes and rests. Dynamics include *ten.* and *cresc.*.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and slurs, starting with a fermata. Bass staff has a simple accompaniment. Dynamics include *fz* and *p dim.*. Fingerings are indicated with numbers 1-5.

Second system of musical notation. Treble and bass staves. Treble staff features a complex melodic line with many slurs and ties. Bass staff has a simple accompaniment. Dynamics include *pp*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a simple accompaniment. Dynamics include *cresc.*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a simple accompaniment. Dynamics include *sempre cresc.*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a simple accompaniment. Dynamics include *leggeriss.* and *fz*. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a simple accompaniment. Dynamics include *dim.*, *pp*, and *r. h.*. Fingerings are indicated with numbers 1-5.



*ppp con 2 Ped.*  
*il basso non legato e molto leggiero*

*poco a poco cresc.*

*p*

*quasi trillo*  
*cresc.*

*senza 2 Ped.*  
*martellato*  
*fz*

*a tempo*  
*e marcatisss.*  
*ff*  
*poco rall.*

8

*cresc.*

8

*staccatiss.*

*ff*

*leggiere*

*fz*

*ff*

*martellato*

*pp dolce*

*leggiere e non legato*

*sempre p*

*poco a poco rall.*

*dolciss. molto rall.*

*a tempo*

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The first system begins with a treble clef and a bass clef, with a 'legg.' (leggiero) marking and a 'p' (piano) dynamic. The second system features a 'fz' (forzando) marking and a 'p' dynamic. The third system includes a 'fz' marking and a 'f' (forte) dynamic. The fourth system is marked 'pp leggiero' (pianissimo, light). The fifth system is marked 'cresc.' (crescendo) and 'staccato'. The sixth system is marked 'pp leggiero'. The notation includes various musical symbols such as notes, rests, and dynamic markings, as well as fingerings and articulations. The page is numbered '8' in the top right corner.

This page contains six systems of musical notation for a piano piece. The notation is written for a grand staff (treble and bass clefs) and includes various musical elements:

- System 1:** Features complex fingerings (e.g., 4 5 1 3 2, 2 3 4 1 2 1, 2 3 1 2 1 2) and slurs. The bass staff has rests.
- System 2:** Continues the melodic lines with similar fingerings. The bass staff has rests.
- System 3:** Includes the marking *pp leggieriss.* and *ten.* (tenuto). The bass staff has rests.
- System 4:** Includes the marking *staccato*. The bass staff has rests.
- System 5:** Includes the marking *ten.* (tenuto). The bass staff has rests.
- System 6:** Includes the marking *p* (piano). The bass staff has rests.
- System 7:** Includes the marking *poco cresc.* (poco crescendo). The bass staff has rests.
- System 8:** Includes the marking *sempre cresc.* (sempre crescendo). The bass staff has rests.



First system of musical notation. The right hand plays a continuous eighth-note melody with various fingerings (1, 2, 3, 1). The left hand plays a bass line with eighth notes and rests. A dynamic marking *f* (forte) is present in the third measure.

Second system of musical notation. The right hand continues the eighth-note melody with fingerings (1, 2, 1, 2, 1, 1, 2, 3, 3, 3, 4). The left hand has a bass line with rests. A *poco rall.* (poco rallentando) marking is in the fifth measure.

Third system of musical notation. The right hand continues the eighth-note melody. The left hand features a series of chords with a *dolciss.* (dolcissimo) marking in the first measure.

Fourth system of musical notation. The right hand continues the eighth-note melody. The left hand has a bass line with long horizontal lines indicating sustained notes or chords.

Fifth system of musical notation. The right hand continues the eighth-note melody. The left hand has a bass line with long horizontal lines. A *poco a poco dimin.* (poco a poco diminuendo) marking is in the third measure.

8

*pp*

*l.h.*

*r.h.*

First system of a musical score in G major, 4/4 time. The right hand features a melodic line with eighth notes and a final half note marked *l.h.* and *r.h.*. The left hand provides harmonic support with chords and a long sustained note in the final measure.

*a piacere (Andante)*

*ppp quasi recit.*

*rit.*

Second system, marked *a piacere (Andante)*. The tempo is slower, with a more spacious feel. The right hand has a recitative-like melody with some grace notes. The left hand consists of simple harmonic accompaniment. The system ends with a *rit.* (ritardando) marking.

8

*al lento*

*pp leggieriss.*

*quasi trillo*

Third system, marked *al lento*. It begins with a measure marked *pp leggieriss.* (pianissimo, very light). The right hand features a rapid, trill-like passage. The left hand has a steady accompaniment.

*simile*

Fourth system, marked *simile* (simile). The right hand continues with a rapid, trill-like passage. The left hand has a steady accompaniment.

*ppp*

Fifth system, marked *ppp* (pianissimo). The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment.



# The MACDOWELL COLONY

EDWARD MACDOWELL contributed to American life in two ways: through his music during his lifetime, and, posthumously, through the MACDOWELL COLONY which he conceived and inspired. His music, like no other American music of its time, retains its vitality, its native color, its evocative charm. The Colony at Peterborough, New Hampshire, spreading out from the farm which he loved and where he is buried, has become a national institution, performing quietly and effectively an essential function in the spiritual life of the American people.

It was MacDowell's dream that creative workers in the arts should be given the opportunity to enjoy the conditions for work which he had found in his log-cabin in the Peterborough woods. In the turmoil and rush of American life, its absorption in material ends, its indifference to the needs of the artist, some haven must be established, he said, where workers in the arts might find, for a part of the year, at least, a respite from tumult and the arrogant domination of material values.

The MACDOWELL COLONY achieves wholly what MacDowell's imagination projected. On a farm, which has grown to six hundred acres, some fifty or sixty men and women, twenty-five or so at a time—musicians, poets, playwrights, novelists, painters, sculptors, etchers—find every summer a refuge from the noise, the heat and the interruptions of city life. Each has his studio in the woods, secluded from every other; his luncheon is left at his door; social calls are taboo until the afternoon. In the evenings he has the stimulation of contact with workers not only in his own art but in every field in which the creative imagination finds expression.

The fruits of this effort to give the artist ideal working conditions have fully justified MacDowell's vision and the tireless effort of his widow and of devoted friends to give that vision shape and permanence. It has been said that the Colony added twenty years to the life of Edwin Arlington Robinson, its most productive years. In one season, three Pulitzer prize works were written there—Du Bose Heyward's "Porgy", Thornton Wilder's "The Bridge of San Luis Rey" and Robinson's "Tristram". The roll of the colonists during the past quarter century is, with few exceptions, the roll of the outstanding figures of American art, music and literature.

The Colony depends for its existence on the contributions of those who believe that the arts are essential to a healthy national life; and that the Colony represents a practical means to foster those arts and to bring them to flower. In a time of social upheaval and spiritual re-orientation, the support of such a project is the support of all that is life-giving in western civilization.

Contributions may be sent to Henry B. Nevins, Treasurer, Edward MacDowell Association, City Island, New York.



MacDowell's Log Cabin

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